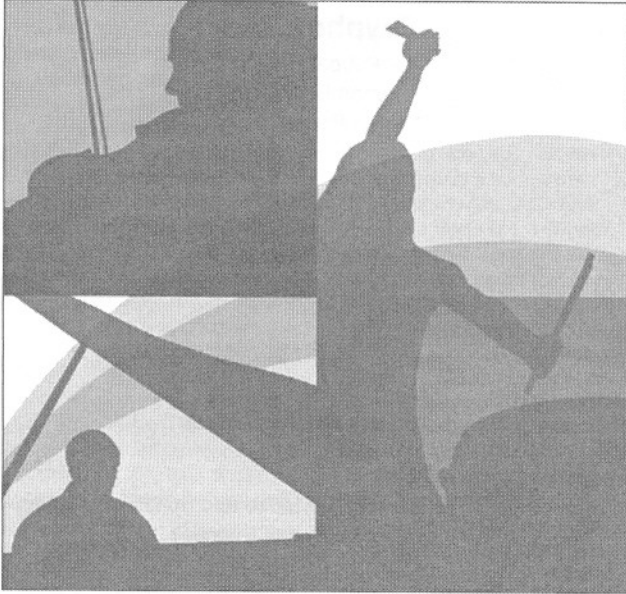


CD 2008 -- 10/11

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2007-2008 SEASON



WHERE GREAT MINDS MEET GREAT MUSIC

Monday, January 28, 2008
7:30 pm. Walter Hall

New Music Festival
Presents

Gryphon Trio

Annalee Patipatanakoon, violin
Roman Borys, cello
Jamie Parker, piano

PROGRAM

Robert Rival

Piano Trio (2005)

Allegro risoluto
Elegy
Dance

Valentin Silvestrov

"Fugitive Visions of Mozart" (2007)

Kelly-Marie Murphy

"Memory, Distance and No Time for Dances" (2006)

Of Memory and Distance
The Sunlight on the Garden

INTERMISSION

George Tsontakis

Piano Quartet No. 3 (2005)

Barren - Dolce, Cantabile
Legato - Liquid
Breezy - Vigorous

With Barry Shiffman, viola

Gary Kulesha

Trio for Violin, Horn and Piano (2004)

With Joan Watson, horn

This concert is performed on the Edith McConica Steinway

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Program Notes

ROBERT RIVAL Piano Trio (2005)

The first movement is an Allegro risoluto in sonata form. The exposition introduces two contrasting theme groups in quick succession: a rapid and incisive five-note figure in D minor; and a more expressive falling-fifth and a repeated-note figure, in the relative major. In the extensive development, the first theme makes numerous appearances in various guises, inverted, augmented, fragmented, and mined for its rhythmic and pitch content. In its triple-augmented form, it evokes the catacombs, and with rhythmic displacement, takes on a jocular character. Throughout, the motive's many transformations are juxtaposed in a contrapuntal jigsaw puzzle. The unrelenting flow of development is challenged and interrupted by three quasi-improvisatory sections featuring a strand of contradictory tempo or unmeasured notation set against the movement's steady pulse. The recapitulation features a reworking and extension of the second, expressive, theme, this time more lyrical and on the tonic pedal. The coda recalls the first theme and concludes precipitously in F.

The second movement, Largo sostenuto, is an elegy with a dark and brooding character, but not without some moments of sweetness, perhaps nostalgia. It opens in the distant mode of C-sharp phrygian, but its stark counterpoint sends it on an unstable path of continual modulation. The tension explodes in the concluding transition section, Andante furioso, that establishes the tempo and key of the third movement, which follows without break.

The third movement, Andante ben marcato e tempo giusto, gradually resolves the accumulated tension of the preceding two, first with a lively dance. The two-bar dance phrase, in irregular metre, is an original theme, although inspired by the music of the Romani people of Central and Eastern Europe. Every entrance of the theme, as it passes from instrument to instrument, suggests a solo dancer stepping into the centre of a circle, encouraged on by the group that dances a syncopated accompaniment. The dancers eventually disperse and the dance's rhythm seamlessly dissolves into the concluding Adagio, a calming coda sustained by a repeated-note E-flat pedal in the piano's low register. The elegy theme is recalled in more positive light before the movement thins out to a single E-flat in the piano bass. — note by the composer

Robert Rival (b. 1975), a native of Ottawa, is a composer of concert music whose contemporary tonal style is characterized by drama, clarity and lyricism. Critics have described his music as "brisk and bounding," "melodic and accessible," "well crafted," "engaging" and "immediately appealing." His works have been broadcast on CBC radio and performed in Canada, USA, UK, Ireland and France, at the National Arts Centre, Ottawa International Chamber Music Festival, Dublin National Concert Hall and the NY International Fringe Festival, among others. He is an Associate Composer with the CMC. Rival's chamber music includes a Piano Trio, a Clarinet Trio and the song cycle *Red Moon and Other Songs of War* that have been performed by Julian Armour, Melanie Conly, Denise Djokic, Ross Edwards, Michael Esch, Renée-Paule Gauthier, Luis Grinhauz, Steve Larson, Peter Longworth and Peter Stoll. His orchestral works include *The Great Northern Diver* and an *Overture*, the latter conducted by both David Currie (Ottawa Symphony Orchestra) and Boris Brott (National Academy Orchestra). He was commissioned by the Ottawa Youth Orchestra to compose *Maya the Bee* for narrator and orchestra to celebrate the orchestra's 25th anniversary in 2007. Current projects include a violin sonata, a multimedia chamber piece featuring an integrated part for rhythmically notated lights and a symphony on the topic of war. Rival's writing has appeared in SOCAN's *Words & Music*, in liner notes for the Gryphon Trio and as program notes for concert series and festivals, including for the Toronto Symphony. He is also active as a music scholar with a special interest in Shostakovich. Rival studied with Steven Gellman in Ottawa and is a doctoral composition candidate and student of Alexander Rapoport at the University of Toronto. www.robertrival.com

VALENTIN SILVESTROV "Fugitive Visions of Mozart" (2007)

Fugitive Visions of Mozart is a six-part cycle that lasts about 12 minutes. Like all of Silvestrov's current music, the trio is in his 'metaphorical style.' Throughout the work, Silvestrov's blurred and fleeting references to Mozart resemble recurring memories. There's even a tongue-in-cheek quotation from *The Magic Flute* in the last movement — music that Mozart was once accused of borrowing from Clementi. Silvestrov's art allows us to recapture the lost music of the past, enveloped in the music of the

present. His delicate colours combine to create contemplative moments of intense beauty resulting in a remarkable work that is unlike anything in the repertoire. (Roman Borys)

Hailed publicly by both Arvo Pärt and the late Alfred Schnittke and as one of the greatest composers of our day, Ukrainian **Valentin Silvestrov** has long pursued an individual path. In the late 1960s his music was championed and performed in the West by Maderna and Boulez. But Silvestrov valued his independence from what was then in vogue. "The most important lesson of the avant-garde," he said of this period, "was to be free of all preconceived ideas – particularly those of the avant-garde." Even under the ever-watchful eye of the communist party officials, he continued to seek an individual voice. In 1974, he resigned from the Composers' Union and, therefore, from any official employment as a composer. He began to evolve what has come to be known as his "metaphorical style" in which echoes of often romantic sounds and poetic allusions are woven into a highly developed feeling for structure. Silvestrov's "meta-music" has begun to gain an international audience since it began to appear on the ECM label in 2001.

KELLY-MARIE MURPHY

"Memory, Distance and No Time for Dances" (2006)

This is the second trio by Ottawa composer Kelly-Marie Murphy to be premiered by the Gryphon (premiered in October 2006 at Music Toronto). The first was *Give me Phoenix Wings to Fly* in 1997. This eight-minute piece was commissioned by Peter Leighton for his late wife, Marilynn Leighton, who died of cancer on February 21, 2001, almost 32 years to the day after they met.

In the words of Murphy: The piece is meant to be a celebration of Marilynn's life and spirit. In writing the music, I referred heavily to the wonderful biographical notes that Mr. Leighton gave me. The first movement addresses the fiery side of Marilynn's personality, her drive, intensity and passion for life. It is very fast and almost without rest. The image that was most powerful for me was Marilynn's great desire to dance at her granddaughter's wedding. The second movement is for the most part slow and lyrical although there are still moments of spark and fire. It is a dignified farewell.

There are two poems that helped to bring together all these images. The first is *Of Memory and Distance* by the American poet Russell Edson:

It's a scientific fact that anyone entering the distance will grow smaller. Eventually becoming so small he might only be found with a telescope, or, for more intimacy, with a microscope...

But there's a wishing point, where anyone having penetrated the distance must disappear entirely without hope of his ever returning, leaving only a memory of his ever waving been.

But then there is fiction, so that one is never really sure if it was someone who vanished into the end of seeing, or someone made of paper and ink...

The second is the opening stanzas of *The Sunlight on the Garden* by the Irish poet Louis MacNeice:

The sunlight on the garden
Hardens and grows cold,
We cannot cage the minute
Within its nets of gold;
When all is told
We cannot be for pardon.

Our freedom as free lances
Advances towards its end;
The earth compels, upon it
Sonnets and birds descend;
And soon, my friend,
We shall have no time for dances.

Kelly-Marie Murphy was born on a NATO base in Sardinia, Italy in 1964, and grew up on Armed Forces based all across Canada. She began her studies in composition at the University of Calgary and later received a PH.D. in composition from the University of Leeds in England. After living in and working from many years in the Washington DC area, she is now based in Ottawa. She was awarded first prize and the People's Choice Award at the CBC Yong Composer's Competition in 1994 (string quartet category), earned fifth place at the International Rostrum of Composers in Paris in 1996 for her first orchestra piece, *From the Drum Comes a Thundering Beat*; and recently won first prize in the Centara Corporation New Music Festival Composers' Competition for her harp concerto, *And Then At night I Paint the Stars*. As a result of these and other successes, she has been the recipient of many commissions from Canada's leading performers and ensembles, and her

music has been performed worldwide.

GARY KULESHA

Trio for Violin, Horn and Piano (2004)

The horn trio is by definition an acoustically balanced ensemble. No two instruments in this group actually balance each other, or blend with each other. While we have grown accustomed to the ensemble of violin with piano, they really don't work together very well. The horn, similarly, blends well only in brass chamber music, or in orchestral music. Writing for this trio poses serious problems for the composer, and I was initially quite concerned about this work. I had agreed to compose it because the performers were not just superb players, but also good friends of mine. In the end, I decided that the only real solution was to trust in the sensitivity of the performers, and let them solve the balance and blend problems.

This work, like most of my chamber pieces, is cast in a traditional form. There are four movements, alternating slow, fast, slow and moderately fast. The first movement is a lyrical fantasy, featuring long lines in the horn and violin floating on lingering harmonies in the piano. I was so inspired to write this movement that it took only three days, an unusually short period of time for more than three minutes of music. After a brief break, the second movement begins, a rhythmic scherzo with a lyrical middle section. This leads into a piano solo, which starts the third movement. A brief duet with violin leads to a violin cadenza, followed by a horn solo. The fourth movement begins immediately after this, in the piano. It is a march, a form I have not written in for decades.

'Inspiration' is a concept popular with the public, but suspect for composers. Fifteen minutes of music can easily take six months to compose. A 'good day' might yield 15 seconds of music. Composition is really mostly very hard work. But I must admit that I was as 'inspired' to write this music as I have been in many years. I began a trio in mid-December, and wrote almost three minutes of music before becoming so dissatisfied with it I scrapped the whole effort. Within a week, I began this version, for which I abandoned my usual working methods. Instead of a great deal of careful pre-planning, I wrote almost entirely instinctively. The whole piece took no more than four solid weeks of work. The start and end dates (Dec. 30 to March 12) don't reflect several large breaks in the creation of the piece, including several weeks travelling, and a devastating cold virus which incapacitated me for at least two weeks. The result is, I think, one of my more accessible recent works - there

is actually a genuine resolution to E-flat Major towards the end of the final movement, although it doesn't last. Given my trepidation undertaking this piece, the result has been very satisfying. (Gary Kulesha)

Through many years of work with the Toronto and Kitchener-Waterloo Symphonies, the National Arts Centre Orchestra, Canadian Opera Company, his own Composers' Orchestra and the Festival of the Sound, Toronto composer **Gary Kulesha** has brought new music alive for many music lovers. The Gryphon Trio have his two Piano Trios in their repertoire and they both commissioned and gave the premiere of the Second Trio at a Music TORONTO concert in 2001. The Horn Trio was written in 2004 for James Sommerville and the Winnipeg Chamber Players. The piece was premiered by the Gryphon Trio in March 2007 at Music TORONTO.

GEORGE TSONTAKIS

Piano Quartet No. 3

Co-commissioned by OPUS ONE and the festival, Music from Angel Fire, with the support of the Bruce E. Howden American Composers Project. The work is dedicated to the festival's director, Ida Kavafian.

It is a work in three contrasting movements, though some of the thematic material returns in different sections. The first, marked "Barren-Dolce, Cantabile" offers moments of subtle charm and lyricism, perhaps influenced by the music of Debussy. It opens with repeated chords in the piano atop sustained harmonies in the strings. The middle section employs a two note step-wise motive, working up into a climax before returning, and closes with a haunting section marked "desolate." The second movement begins with single bell-like notes (often harmonics in the string parts) passed around the instruments and goes directly into a livelier section marked "Liquid." This section contains two moments of unmeasured, chromatic scale "improvisations" by the piano; the movement seems to vaporize to its end after a brief reminder of the opening material. The third movement, entitled "Breezy," has a decidedly "Balkan" or Eastern European folk music character (where the composer pays homage to Ms. Kavafian's Armenian background). This folksy character is interrupted by dramatic rhythmic sections, throwing the movement into intense, driving, powerful characters before coming to a quiet close with the more introspective chords form the first movement.

Program note from *Music of Angel Fire*

In December, 2006, **George Tsontakis** was named the next recipient of the Charles Ives Living by the American Academy of Arts and Letters. The prestigious award is in the form of a cash allowance spread over 3 years (2007-2010) to allow the composer to concentrate on composition, and during which time he must take a sabbatical from other salaried employment. Thus, in the space of two years, Tsontakis has been awarded two of composition's richest prizes, since his Violin Concerto No. 2 also won the 2005 University of Louisville Grawemeyer Award. This celebrated international composition award gives deserved recognition to a composer who already enjoys a global career. Other previous awards include the American Academy's award for lifetime achievement in 1995; and in 2002, Tsontakis spent several months at the American Academy in Berlin as a result of the 2002 Berlin Prize (Alberto Vilar Fellowship). He also served as the first Composer-in-Residence with the Oxford Philomusica (England) from 1998-2002.

Mr. Tsontakis's catalogue continues to grow dramatically as prominent orchestras and musicians commission and record new works. The 2005-06 season featured premieres of his Third Piano Quartet (Opus One Quartet), his Fifth String Quartet (Cypress Quartet) and a Piano Concerto, *Man of Sorrows* (Stephen Hough and Dallas Symphony), as well as performances by the Chicago, American, Albany, Jerusalem and Oregon Symphonies, the St. Paul Chamber Orchestra and the Athens State Orchestra. Pianist Stephen Hough performed Tsontakis's epic *Ghost Variations* (nominated for a Grammy for Best Composition) at the 2006 Salzburg Festival and on the Paris-Louvre Series. Mr. Tsontakis's music consistently enjoys performances by the world's most prestigious orchestras, and in some of the world's most vaunted concert halls. The Millennium season alone brought performances to a dozen European countries in such venues as Amsterdam's Concertgebouw, Berlin's Philharmonic Hall, London's Queen Elizabeth and Wigmore Halls, Oxford's Sheldonian, Radio France, Auditorium Bank de Luxembourg, Athen's Megaron and Oslo's Gamle Logen. In the late 1990s, six CDs representing his works were released, including his acclaimed Four Symphonic Quartets with James DePreist and the Orchestre Philharmonique de Monte Carlo on the Koch label, and Stephen Hough's monumental Hyperion recording of the *Ghost Variations*, nominated for a Grammy for Best Contemporary Classical Composition, and the only classical recording cited in TIME magazine's 1998 Top Ten Recordings. Two

recordings of Mr. Tsontakis's piano chamber music were released on Koch International Classics in November, 2004, featuring the Broyhill Chamber Ensemble and Da Camera of Houston.

The Grawemeyer Award-winning Violin Concerto No. 2 was written for violinist Steven Copes and the Saint Paul Chamber Orchestra and premiered in 2003. Other recent premieres have included a percussion concerto, *Mirologhia* (2001), for Evelyn Glennie, with the National Symphony at Carnegie Hall, and a horn concerto, *Shiver* (2002), for soloist David Jolley with the 20th Century Unlimited Orchestra in Santa Fe; as well as October, a work for the Baltimore Symphony; he was also commissioned for a work to inaugurate the Aspen Music Festival's acclaimed Benedict Music Tent in 2000, as well as a violin concerto for Cho-Liang Lin (Violin Concerto No. 1) with the Oregon and Albany Symphonies. Mr. Tsontakis has written a piano concerto, *Man of Sorrows*, for Stephen Hough with the Dallas Symphony, under the direction of Andrew Litton, which was premiered in September, 2005. He has composed works for the American, Blair, Colorado and Emerson string quartets, Da Camera of Houston, the American Brass Quintet, Orpheus, flutist Ransom Wilson, violinist Glenn Dicterow, violist Lawrence Dutton with pianist Misha Dichter, the New York Virtuoso Singers, the Broyhill Chamber ensemble, the Aspen Wind Quintet, Aureole and numerous American orchestras and ensembles.

Mr. Tsontakis has twice been a winner of Kennedy Center Awards — in 1989 for String Quartet No. 4 and in 1992 for the orchestral work *Perpetual Angelus*. He studied composition with Roger Sessions at Juilliard and conducting with Jorge Mester, and has directed the Riverside Orchestra and the Metropolitan Greek Choral. A faculty member of the Aspen Music School since 1976, he was the founding director of the Aspen Contemporary Ensemble from 1991 until 1998. Mr. Tsontakis served as Composer-in-Residence with the Music from Angel Fire festival in summer, 2005. In September of that year, he began a 3-year Meet the Composer residency with the Albany Symphony. He is Distinguished Composer-in-Residence at Bard College.

Mr. Tsontakis's music has been recorded on the Hyperion, INNOVA, New World, CRI, Koch and Opus One labels and is published exclusively by Theodore Presser.

Biographies

The **Gryphon Trio** has taken a quantum leap forward in its evolution and audiences around the world are poised to experience the results. This year has seen the release of the Trio's recording of the complete Mozart Trios, an increased European presence with performances of the complete Mozart Trios in Brussels and elsewhere, and further North American and international touring of their groundbreaking multi-media production, *Constantinople*. This superlative and innovative ensemble, now in its second decade, continues to explore new repertoire, generate new ideas and like its name – Gryphon – is truly a guardian of treasures.

"The secret of the Gryphon Trio is their sheer love of the musical experience, a love which they communicate to their audiences with a blend of passion and ease." Touring internationally since 1993, the Juno award-winning Gryphon Trio is one of North America's premier chamber ensembles. With regular touring throughout Canada and the United States in such renowned venues as the Lincoln Center and the Corcoran Gallery, they have also performed in Mexico, Germany, France, Belgium, Russia, Poland, Greece and Egypt. Since 1998, the Gryphon Trio has been Ensemble-in-Residence at the Music TORONTO chamber music series.

The Trio's namesake, the Gryphon, is a mythical creature that is half lion and half eagle. Known as a guardian of treasures, the Gryphon is representative of the connection between psychic energy and cosmic force.

The Trio's celebrated discography for the Analekta label, which includes Haydn, Beethoven, Mendelssohn, Dvorak, Lalo and Canadian composers Chan Ka-Nin, Gary Kulesha, Kelly-Marie Murphy and Christos Hatzis, are now accompanied by their much-anticipated release of Mozart's complete works for piano trio. The Gryphon's Canadian Premieres CD was awarded a Juno in 2004. They are currently recording the complete Shostakovich works, scheduled for release fall 2006.

Frequently heard on Canada's CBC Radio networks, the Trio's live performances and recordings have also been broadcast around the globe on NPR (USA), Radio France, RTBF (Belgium), Radio Bremen, Hessischer Rundfunk (Germany), and Finnish Radio. The Gryphon Trio has also appeared on Canadian, Japanese, Korean, Chinese, Russian, and French television networks.

The Gryphon Trio is also well known for its diverse range of outreach initiatives. Produced with Music TORONTO, Chamber at the Lula is one of the Trio's most popular offerings. Always sold-out, these concerts are held at one of Toronto's best-known Latin music clubs, the Lula Lounge. They have included Cuban/Brazilian influenced jazz and classical music for trio and various small ensembles. For concert-goers seeking musical insight and understanding, the Trio offers Music that speaks to you. Hosted by celebrated Canadian composer Gary Kulesha and developed with Music TORONTO, these invigorating presentations combine performance

with illuminating commentary. They reveal the genius, historic circumstance and creative process embedded in popular chamber music masterpieces.

Jamie Parker, Annalee Patipatanakoon and Roman Borys all teach at the University of Toronto - Faculty of Music. Dr. Parker holds the Rupert E. Edwards Chair in Piano Performance.

The Gryphon Trio is a Steinway Ensemble.

Canadian violinist and violist **Barry Shiffman** has a rich and varied career as a performer, recording artist, teacher, and creator of special projects. Shiffman made his debut with the Toronto Symphony Orchestra at the age of 15. As a soloist he has appeared with orchestras and in recital throughout North America, Europe, and Japan. Recent appearances include his debut with the Los Angeles Philharmonic at Disney Hall, a concert tour of Northern California as soloist with the New Century Chamber Orchestra, and a Canadian tour as guest violist with the Gryphon Trio. In 1989, he co-founded the St. Lawrence String Quartet (SLSQ). During his 17 years with the quartet he appeared in over 2,000 concerts in venues around the globe, and recorded several critically acclaimed discs under an exclusive contract with EMI Classics. The SLSQ won the 1992 Banff International String Quartet Competition and were participants in many of the programs at The Banff Centre. In addition to performing and recording, Shiffman is a sought-after violin and viola teacher and chamber music coach. As part of his role in the St. Lawrence, Shiffman served as artist-in-residence at Stanford University from 1998-2006 and as visiting artist at the University of Toronto from 1995-2006. Passionately committed to the composers of our time, he has been involved in the premieres of hundreds of new works, both in the St. Lawrence Quartet and beyond. Since the fall of 2006, Barry Shiffman has been director of music programs at The Banff Centre, and executive director of the Banff International String Quartet Competition.

Joan Watson is Canada's foremost French horn soloist, principal horn, lecturer and educator. Joan is highly regarded as a consummate musician and skilled virtuoso. Her contribution across the country includes Principal Horn of the award winning Canadian Opera Orchestra, founding member of the prestigious True North Brass quintet, Associate Principal Horn for the Toronto Symphony Orchestra for 14 seasons, and Principal horn of the Esprit Orchestra, Victoria Symphony, Pacific Opera and Vancouver Opera orchestras. Joan is frequently heard on CBC as a chamber musician and with New Music Concerts. As well you will hear her on numerous commercials, television shows and movie scores. "Songs My Mother Taught Me" is Joan's solo CD and is a wonderful collection of favourite soothing tunes. A member of the University of Toronto's faculty of music, Joan teaches horn and lectures on Performance Skills, audition preparation, practice tips, and creating a passionate and fulfilling life of music making.

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